

The Drama and Music News of the Theaters

"BEN-HUR" AT ENGLISH'S

SPECTACULAR PLAY TO BE PRESENTED THERE FOR TWO WEEKS.

William Young's Dramatic Arrangement of Gen. Wallace's Scenes—Edgar Stillman Kelley's Music.

The spectacular play made on the basis of Gen. Lew Wallace's novel of "Ben-Hur" will be presented at English's Opera House during this week and next and many thousands of persons will in that time attend the performances. The sale of seats has indicated the great interest taken in this occasion not only in Indianapolis, but all over the State, notwithstanding that many in northern and southern Indiana must have seen the play while it was performed in Chicago and Cincinnati. General Wallace's novel has had immense popularity for many years, its sales being next in number to those of Mrs. Stowe's "Uncle Tom's Cabin," and Messrs. Klaw and Erlanger have produced the play of "Ben-Hur," which was written by William Young, so elaborately that it is publicly known as an exposition of the furthest extent to which spectacular stage craft has been developed. The actors employed are so numerous as to fill the stage. The cast of the principal characters follows:

—Characters in the Prelude.—
Balthasar, the Egyptian.....Charles J. Wilson
Gasper, the Greek.....Frank Engel
Melchior, the Hindoo.....Francis Queendon

—Characters in the Drama.—
Ben-Hur, Judah, Son of Ithamar.....

Messala.....William Farnum
Simonides.....Basil Gill
Simonides.....Dodson Mitchell
Arius, the Tribune.....Charles M. Welch
Balthasar.....Charles J. Wilson
Iderim.....Henry Weaver, Jr.
Maluch.....William Kelly
Iderim.....Charles J. Wilson
Iderim.....William Roberts
Iderim.....George L. Seybold
Iderim.....Henry Devere
Iderim.....Ben S. Mears
Iderim.....George Wilkes
Iderim.....H. De Forrest
Iderim.....Walter Markham
Iderim.....Ellen Mortimer
Iderim.....Mabel Mortimer
Iderim.....Mabel Bert
Iderim.....Helen Prindiville
Iderim.....Stella B. Weaver

THE STORY OF THE PLAY.

The management's announcement follows: "In the 'Ben-Hur' production, 350 persons, twelve horses and three camels take part and two trains are required for transporting the company, live stock and paraphernalia. The effects of tableaux and acting are heightened by incidental music written by Edgar Stillman Kelley, professor of music in the College of the City of New York. It is well that the public should remember that the curtain rises at 8 o'clock promptly, and that no one will be seated during the action of the prelude. This is to avoid marring the effect. There is no overture proper, but in a darkened theater, after a few bars of music, the curtain rises on the prelude, revealing the wise men following the star of Bethlehem across the desert on camels. There is no spoken word, but the story is told in dramatic effect in pantomime accompanied by appropriate music. The second tableau shows the roof terrace of the Palace of Hur in the city of Jerusalem. Ben-Hur is watching a procession in the streets below, in which Valerius Gratus, the new procurator of Judea, is making his entrance into the city. Accidentally, Ben-Hur knocks a loosened tile on the head



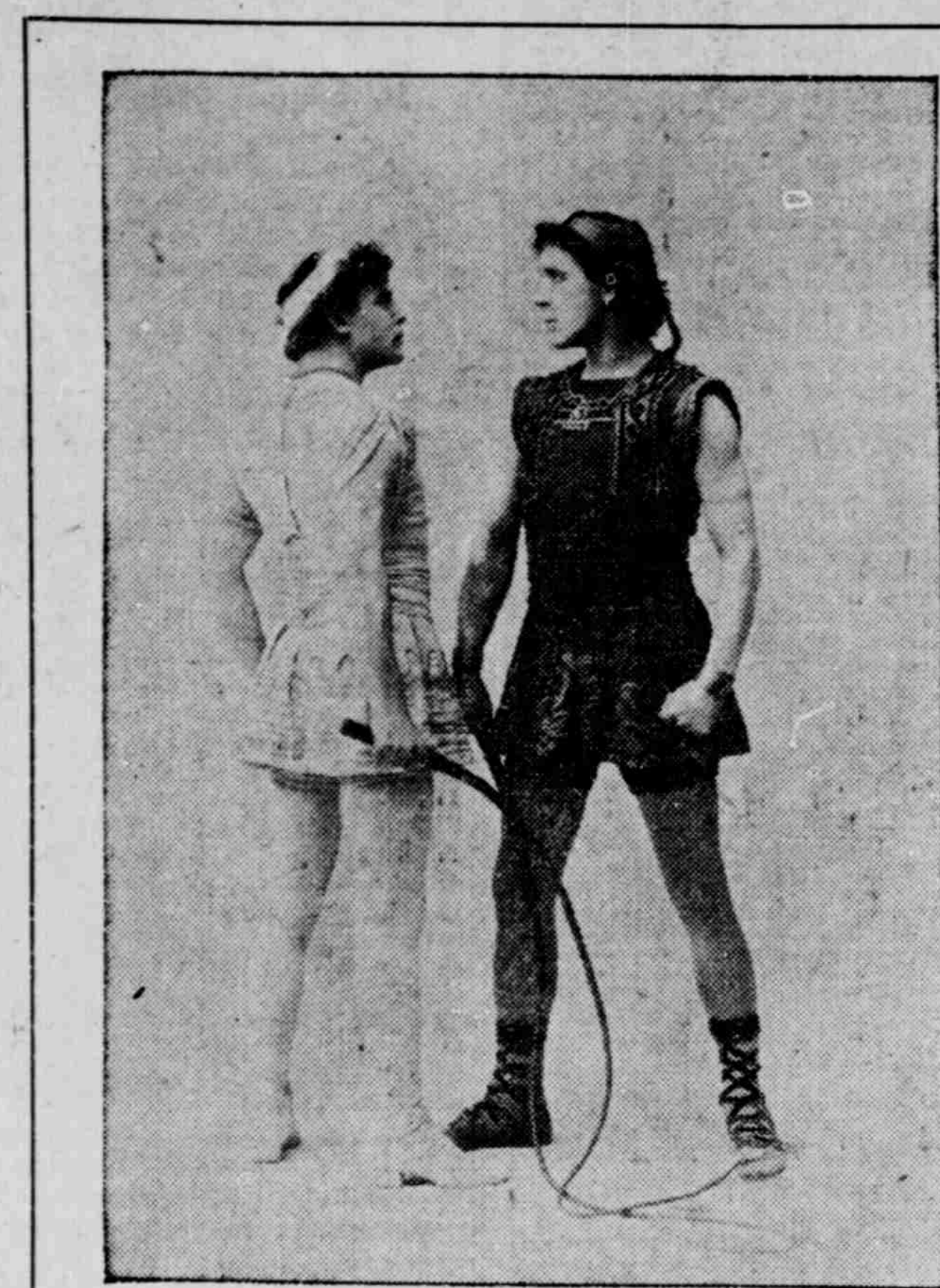
MISS MABELLE GILMAN.
In a new comic opera, "The Mocking Bird," in New York.

of the Roman, Messala, formerly Hur's friend, but now his enemy, guides the Roman soldiers to the roof. Ben-Hur, his mother and sister are arrested. The women are sent to a leoprous dungeon, and Ben-Hur is condemned to the galleys for life. In the next tableau Ben-Hur is a slave oarsman in the trireme of the Roman tribune Arius sent to destroy the Aegean pirates. Hur attracts the favorable notice of Arius and after a sea fight in which the galley is sunk, manages to save his life. The third tableau of the first act shows the open sea and the rescue of a Roman ship.

In the third act Ben-Hur, now the foster son of Arius, comes to the house of Simonides to learn the whereabouts of his mother and sister. There he meets Esther, the daughter of Simonides, and they are mutually attracted. Incidentally he learns that Messala has entered the chariot races and is training his horses in the Grove of Daphne. There he saves the life of Balthasar, one of the wise men, and Iras, his daughter, from under the wheels of Messala's chariot. In the next scene, laid in the tent of Iderim, Ben-Hur has been lured away from Esther by the artful wiles of Iras, which results in Esther's grief and mortification as she sees them together in the orchard of palms. The first scene of the fifth act is the exterior of the circus at Antioch, followed by a quick change showing the chariot race, with twelve horses at full speed struggling for supremacy. Messala's wheel is smashed, Ben-Hur wins, and the scene is quickly changed to the arena in front of the box of the consul, where the victor receives the laurel crown.

"The first scene in the sixth act intro-

POSES IN VARIOUS SCENES OF "BEN-HUR."



Messala and Ben-Hur.



Ben-Hur and Esther.



Simonides and Esther.



Ben-Hur and Iras, the Egyptian.

duces Ben-Hur in a room in his own house in Jerusalem, and here he learns for the first time that his mother and sister are lepers. Immediately he goes to the Vale of Hinnom, and exhausted from his search, falls asleep. A vision appears to him, in which he sees the Mount of Olives and its multitude of adoring worshippers waving palms and singing to the Master, whose presence is indicated by a shaft of white light of wondrous brilliance. In his vision he sees his mother and sister healed. Awakened by Amrah, a servant, he is told that his vision is true and at once proceeds to join them. The last scene is laid on the Mount of Olives. Here Ben-Hur meets his mother and sister. There is the tenderest of reunions, a thanksgiving which could not be put into spoken words, the white light of the Divine Presence rests upon them as a benediction and a blessing.

THE MUSICAL ACCOMPANIMENT.
The music of the play is both orchestral and choral. For the latter, passages were selected from the prophecies of Isaiah concerning the coming of the Messiah, where Christ is referred to as "the light to lighten the darkness of the people." The music of this number begins with the theme of the prophecy, trumpets and trombones, and is built upon the ancient musical scale peculiar to the Semitic people—Arabs and Hebrews—in which the interval of the augmented second is a prominent feature. This is taken up by the invisible male chorus, announcing the vision of Isaiah. Following is heard a suggestion of "the star of Bethlehem" theme. After a somber passage, "For, behold, the darkness shall cover the earth," the orchestra takes up the theme of the star, while the chorus chants the text: "The Lord shall arise upon thee, and gentiles shall come to thy light." The curtain rises on the opening tableau showing the wise men in the desert beside their kneeling camels awaiting the appearance of the star in the east. As the first shimmering of the star's light becomes visible suggestions of the star

are heard, developing into orchestral fullness as the light increases in its intensity. As this incident of the drama closes the tread of the camel is simulated by the orchestra, suggesting the journey of the wise men over the arid waste of sand to the city of David, where the Child is to be born whom they seek and would worship. This melody is composed in an ancient scale common to the Egyptians, and Greeks 2,500 years ago.

"The music of the first act consists chiefly of allusions to the themes in the prelude, which are associated with the prophecy, the beauties of Jerusalem, and the promise of the delight of the world, according to the demands of the dialogue. To this is added, on the appearance of Ben-Hur, the theme which is subsequently introduced in the forms of suggestions of grief over the loss of home, and revenge. This theme is heard in the galley scene, and from time to time throughout the drama. It takes the form of suggestion of revenge on the downfall of Messala, and in the parting with Iras in the last act. The music in the second act has a movement which suggests the rowing of the galley slaves, the swash of the sea and the moaning of the wind through the unseen cordage. In the third act the music is more elaborate. Here occur the scenes in the Grove of Daphne. In the composition for the scenes, Mr. Kelley has made a special study of the ancient music of Greece. His interest in ancient Greek music began in studies of Chinese music in California. In the music of the scenes in the grove he has employed the ancient Greek scales, at least two thousand years old, especially the Dorian and Phrygian. He has also introduced certain harmonic progressions which have for some centuries been prohibited by European theorists, but which the latest investigators of ancient Greek music have proved to their satisfaction were undoubtedly used by the Greeks, although they seem strange to our ears. In the construction of the phrases he has employed some of the meters peculiar to the Greeks, such as division of measures into groups of three instead of two and four—irregular instead of regular. Occasionally, in the orchestration for the third act, he has endeavored to suggest certain old Greek instruments. For instance, in the entrance of the revelers into the temple of Apollo at the end of the prelude, the music is a passage intended to suggest the old Greek aulos, or flute, the music of which, it is said, was at times varied and brilliant. The most elaborate effect is in the final chorus, which suggests the spinning of a web to tangle men's souls by Arachne.

"In the music in the first tableau in the fourth act, the dowry of Sheikh Iderim, the old Arabian scale is employed, and the wild life of the Arab is suggested. In the large scene between Ben-Hur and Iras the song she sings is unaccompanied, but the air is afterwards repeated by the orchestra, and the solo by Iras is given an Egyptian coloring. The fifth act music opens with a march suggesting the power and dignity of Rome. Then follows music suggesting the speeding of the horses in the chariot race and the downfall of Messala, and revenge, ending with a triumphant march for the victor. In the sixth act the music is very impressive. The theme from the prelude,

"The City of Jerusalem," is heard as the curtain rises, and the themes are introduced at appropriate times. The particular theme is "This is Jesus of Nazareth." In the scene in the Vale of Hinnom, there is a movement suggesting the misery of the lepers, broken when Amrah speaks of the coming of the Messiah, when is heard the grand theme of the chorus, "Hosannah," introduced by the orchestra. An orchestra of eighteen instruments is used."

MUSIC.
Miss Una Clayton, pianist, assisted by Frank Taylor, harp, will give a recital at the German House on Monday evening, Dec. 1. The programme follows:
Sonata in B flat, Op. 53.....L. Schyette
"Rhapsodie," Op. 29.....Brahms
"Sword of Ferrar,".....Bullard
Preludes in G and A flat; Waltz, C minor
Etude in D flat.....Liszt
Miss Clayton.
"Saphic Ode".....Brahms
"Under the Rose".....Fisher
"Cavalier Song".....Bullard
Mr. Taylor.
"Capriccio".....Scarlati-Tausig
"Chanson Trieste".....A. G. Salmon
Waltz.....Moszkowski
Miss Clayton.

The Philharmonic Club will give its first concert of the season at the German House on Dec. 4. The soloists will be the pianist and composer Peacock, of Chicago; Holmes W. Cowper, Mrs. Josephine Bremmerman.

DAVID BELASCO.



Manager of Mrs. Leslie Carter, Miss Blanche Bates, David Wardfield and the Belasco Theater, New York, and author of numerous plays.

Edmunds, H. H. Van Wile, Henry W. Laut, and Frank W. Taylor, Mr. Sebeck will play a group of his own compositions, besides the Rochmanoff prelude, a Chopin nocturne and two Chopin preludes.

Daniel Frohman will close his series of Sunday night concerts at the Metropolitan Opera House, New York, to-night. He has engaged the People's Choral Union of 1,000 voices, and it will sing Bruch's cantata "Fair Ellen; or, the Siege of Lucknow." The soloists will be Shanna Cummings and Gwylm Miles. The orchestra will be Walter Damrosch's, and Frank Damrosch will direct it and the chorus. Alone, the orchestra will also play the "Tschalkowsky" overture, directed by Walter Damrosch. A sounding board, constructed to entirely cover the huge stage of the Metropolitan, will be used.

"The Trend of Time," a lyric idyl, with music by Victor Kemp and words by William Gardner, will be sung at the Schell-schmidt studio on Tuesday evening by Miss Emma Messing, soprano; Miss Minetta Tucker, contralto; John Cost, tenor, and Edwin Felter, baritone, all pupils of John L. Geiger. Joseph Joiner will be at the piano.

Mascagni has not yet settled his trouble with his managers, but it is probable his tour will be taken up again with his orchestra. In that case the singers will be sent back to Italy. The enterprise was badly bungled and a great deal of money lost by the managers.

Interesting Event in Greece.

Roswell Field, in Chicago Post.
After a lapse of 2,400 years the Persian ambassador has found his way to the court of Greece. Some important changes have taken place at Athens in that time; in fact, a good many things of interest have occurred in the world at large since Darius so insolently deposed himself at the expense of the Greeks. The Irish have revolted and the Democrats have elected a President of the United States. In some parts of the world women vote for trustees of the state university, and in other parts they carry things with a high hand and drive their husbands out of the family tent when they (the husbands) are drunk and disorderly. It would worry old Darius not a little to come back and see the changes. But we are glad diplomatic relations have been resumed between Greece and Persia. It shows us clearly that segregation is short lived.

Very Annoying.

Washington Post.
Doubtless Mrs. Eddy does well to draw the line on the disease of sinners. They are always annoyed the most expert of all the other schools of curists.

The Gift of Dreams.

Who hath the gift of dreams is blest, indeed! Though in the world's great press he lives apart, Creating oftentimes with potent art A world his very own, therein to lead The life for which his soul cannot but plead; There scenes of loneliness delight his heart; He hears music so sweet tears drop start; Hours glide away—entranced, he cannot heed.

What wonder, then, he feels no loneliness, Though far his world may be from human kind? What wonder, when care's wearisome distress, A fleeting respite he is fain to find Amid the joys wherewith that dream-world teems. Aye, blest is he who hath the gift of dreams! —Margaret Manning.

BILLS IN THREE THEATERS

AN UNUSUALLY PROMISING BILL OF VAUDEVILLE AT THE GRAND.

Melodrama and Burlesque at the Park
—Variety at the Empire—Notes of the Stage.

Robert Fulgora, who will lead the bill of vaudeville at the Grand Opera House this week, will be remembered as one of the stars of the old Boston Howard Athenaeum show, one of the first-if not the first—vaudeville organizations. Since that day he has been engaged in the theatrical business, and only now returns to the stage as an actor. He calls himself "The Transfiguration," and does an act similar to his original series of quick costume changes. No one has equaled him in this work of deft and quick skill.

The rest of the bill, which is an unusually good one, will be composed of Stuart Barnes, story teller and comic singer; the Pony Ballet, a corps of English dancing girls brought to this country for one of George Lederer's shows; Charles Leonard Fletcher, mimic, who has a new act entitled "At the Stage Door," in which he impersonates well-known players; Fakie and Semon, musicians; the three Rosinos, European acrobats, and Miss Mary Dupont and company in a new sketch entitled "Pisicella," descriptive of the experiences of an unsophisticated girl in a stage chorus.

The Park—Two Entertainments.

"Lost in the Desert," a melodrama familiar at the Park Theater, will be acted there during the first half of the week. In the company is a troupe of Arabian acrobats, and one of the principal scenes is a race between two horses across the stage.

For the latter three days of the week the Park will have a musical farce entitled "Happy Hooligan," in which are engaged Ross Snow, a well-known "tramp comedian," Ed Begley, Belle Darling, Halliday and Quinn, the Pan-American Four, Maggie Weston, Whelan and Otto, Bert Cannon, Mike Heffernan, and a singing chorus of young women.

The Empire—Variety.

The combination of vaudeville and burlesque at the Empire Theater this week will be given by the Bowery Burlesquers. In the company are the Eretto family of acrobats; the Farrell-Taylor trio, musicians; Gilbert and Goldie, comedians; Willy and Josie Barrows, ragtime singers and dancers; Veola, a woman contortionist; Lizzie Freleigh, singer and dancer; Ben Jensen, Hebrew caricaturist, and a chorus. The company retains its old farce called "Stummin'g," which purports to describe the Tendency of New York.

NOTES OF THE STAGE.

Alice Fischer's and Robert Edson's Dates—A. M. Palmer's Illness.

Miss Alice Fischer, a native of Terre Haute, and her company will present "Mrs. Jack," a comedy by Grace Livingstone Furness, at English's on Dec. 9. Miss Fischer has been a prominent comedienne in New York city for a number of years. On Dec. 12 Richard Harding Davis's story of "A Soldier of Fortune" will be acted in its stage form by Robert Edson and his company at English's. The play had a single performance in this city last spring, the week before the company began its long New York series.

A. M. Palmer, for many years one of the principal figures in the theater in this country, and recently manager for Richard Mansfield, has been taken to his home in New York city. He is suffering from Bright's disease and is not expected to be able to work again. He has been ill for some time, and Mr. Mansfield engaged Lyman B. Glover, formerly dramatic critic for the Chicago Times-Herald, to relieve Mr. Palmer of his work. Mr. Glover was made the following statement regarding the condition of Mr. Palmer and his relations with Mr. Mansfield.

"There has been much idle, cruel and unkind gossip about Mr. Mansfield's treatment of Mr. Palmer, saying that, having no further use for him as a manager, he had cast him off. The truth is that Mr. Palmer is unfit to do any more active work, and he realizes this. He and Mr. Mansfield are on excellent terms, the latter having continued to pay him his old salary. As regards the affair in Chicago, there was no quarrel between them at all. For a week or so it looked as if the play could not be produced, and Mr. Mansfield became nervous and said harsh things to every one about him. For some time Mr. Palmer's health had been failing him, and Mr. Mansfield needed a more active manager, and secured me. Mr. Palmer and I were and still are good friends, and I of course deferred to him when we went on the road. In Columbus, O., he broke down completely and we sent him home with a nurse. In this city Mr. Mansfield and I frequently visit him."

Mary Shaw has been stirring up controversy in Baltimore by her strong impersonation of Mrs. Alving in Ibsen's "Ghosts," says the New York Sun. That masterpiece, so little appreciated in New York, was excellently well received in Baltimore. No need now to say anything of Miss Shaw's powers, of the force and magnetism and intellectual appreciation she brings to bear upon the role. It is her court-

age in such missionary work that is to be commended. If there were more Mary Shaws in the profession we would be spared much mediocre acting and much of the refuse of last century's conventional play-making.

SALESMEN'S TRIALS

Bad Food Is One of Them.

Road traveling is rather hard on salesmen. Irregular hours, indifferent hotels and badly cooked food play smash with their digestion.

An old Philadelphia traveler tells how he got the start of his troubles by using Grape-Nuts. "For years I was troubled with a bad stomach, which gave me constant headaches and pains all through my body, caused by eating improper food. I spent considerable money on doctors, who said I had indigestion, and after taking medicine for a year and it doing me no good, I decided to go on a diet, but the different cereals I ate did not help me. If it hadn't been for the advice of a friend to try Grape-Nuts, I might be sitting yet. "I commenced to feel better in a short time after using the food; my indigestion left me; stomach regained its tone so that I could eat anything, and headaches stopped. I have gained in weight, and have a better complexion than I had for years. At many hotels, the salesmen will have nothing in the line of cereals but Grape-Nuts, as they consider it not only delicious, but also beneficial for their health in the life they lead." Name given by Postum Co., Battle Creek, Mich.

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Henry W. Savage, producer of musical comedies and grand opera in English, George Ade, librettist, and Jaroslav Kocian, violinist, arrived in New York last week.



MISS LIZZIE FRELEIGH.
Singer at the Empire Theater this week.

Mr. Savage and Mr. Ade had been to Paris, and Kocian came to begin his first American tour.

Miss Lulu Glaser has been compelled to leave her company on account of exhaustion. After a six weeks' rest she will again take up the name part in "Dolly Varden."

THE MAN WHO LIED.

Is a Man Ever Justified in Telling an Untruth?

Philadelphia Ledger.

The story is told in the Sunday Public Ledger of a capable man who lost his position at the age of forty-seven by the dissolution of the firm by whom he had been employed. He had a family dependent upon him for support, and immediate employment was necessary. He made every effort to obtain employment, but wherever he applied for work he met with a refusal because he was "too old," no one caring to engage a new man at the age of forty-seven.

In his desperation he resorted to artifice. He shaved off his beard, had his hair dyed, and clad in more youthful-looking attire than he had been accustomed to wearing, he sallied forth once more to find work. He soon secured a temporary position, his employer assuming from his natty appearance that he was only a mature young man. He said his age was thirty-four. The employment became permanent, and after successive promotions and four years' service the satisfactory employee was summoned before his employer to discuss the proposition of partnership, and during the conversation the employee was asked how old he was. If he was thirty-four when his employment began he was then thirty-eight. In fact, he was fifty-one.

"To tell the truth," the story runs, "would reveal the deception he had practiced. His thinking had to be done quickly and his decision reached without the appearance of hesitation. He gave the answer which seemed best to him at the moment, and has had no subsequent occasion to regret it.

The query is then asked: Having told a lie at the outset, was the man justified in taking advantage of the opportunity of promotion to a confidential position, and in making an honest confession as to his age, and what answer should he have made to his employer when he was subsequently asked to tell his age? Was this man justified in misstating his age to secure employment, however much he might need it?

The question presents no difficulty in morals. A lie cannot be excused to obtain employment, and a man who tells a lie to attain the pangs of hunger. The vast majority of men, we imagine, would steal a loaf of bread, or opportunity offered, to save themselves from starvation; but in a rigid system of morals the thief would not be able to secure advancement in such a manner. The question in this case has alternatives is not what men would probably do, but what they ought to do. The end justifies the means would involve us in a mass of difficulty.

The dilemma of the man seeking employment, as in the quoted story, raises the old question, whether in any case the worthiness of the end sought justifies any means of reaching that end. Morality answers no. In practice, men may steal the loaf to feed their families, and they will sometimes practice deception to secure employment to save themselves from starvation. Few of us are capable of martyrdom for the sake of the moral law; but the moral code taught. The question in this case has alternatives is not what men would probably do, but what they ought to do. The end justifies the means would involve us in a mass of difficulty.

CHARLES LEONARD FLETCHER

Mimic, in a sketch entitled "At the Stage Door," at the Grand this week.